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# Early music influences in Paul Hindemith's Compositions for the Viola

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Early Music Influences in Paul Hindemith's Compositions for the Viola

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A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Doctor of Musical Arts

School of Music

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*To my wife Adelaide*

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## *Abstract*

It is widely recognized that several of Paul Hindemith's compositions display a significant use of early music forms and techniques. Yet, the scholarly literature in English focusing specifically on the influence of early music on Hindemith's works for the viola is limited. Thus, through a discussion of selected works for solo viola and viola and orchestra, with a concentration on the two finales of the solo viola sonatas op. 11, no. 5, and op. 31, no. 4, the viola concerto *Der Schwanendreher*, and the *Trauermusik* for viola and strings, this document investigates the impact of early music on Hindemith's compositional output for the viola. The findings of this research reveal that the study and practice of early music had a crucial influence on Hindemith's compositional output, specifically illustrated through the use of early music techniques including fugues, ostinatos, chorale settings, canons, theme and variations, cantus firmus-like melodies, and the borrowing of old folksongs and chorales. Scholars should not exclude the possibility that early music influence extends beyond the examples presented in this thesis.



## Introduction

Paul Hindemith was one of the most versatile figures of the 20<sup>th</sup> century. Not only was he a German composer, theorist, teacher, and conductor, but he was also one of the leading viola players of his time and an avid performer of early music.<sup>1</sup> From early childhood Hindemith received intensive musical training. He began violin lessons at the age of six, and in 1909 he was awarded a full-tuition scholarship at the Frankfurt Conservatory, where he initially focused solely on the violin under the instruction of the esteemed violinist Adolf Rebner.<sup>2</sup> In this same year, Hindemith appeared in concerts for the first time, making a remarkable impression performing works by Handel, Corelli, Tartini, and Mozart.<sup>3</sup> These successful performances at the young age of thirteen, were the beginning of what would prove to be a life-long passion for early music.

Hindemith's instrumental talent developed so rapidly that in 1915, at the age of nineteen, he was appointed concertmaster of the Frankfurt State Opera orchestra and also joined Rebner's string quartet as second violin. During this time, he also appeared as the featured soloist in violin concertos by Haydn, Mozart, Beethoven and Mendelssohn.<sup>4</sup> Moreover, Hindemith performed the celebrated Bach *Chaconne* for solo violin, a work which would represent a source of inspiration for future compositions.

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<sup>1</sup> Giselher Schubert, "Hindemith, Paul," *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed September 12, 2012).

<sup>2</sup> Vera Lampert, László Somfai, Eric White, Jeremy Noble, and Ian Kemp, *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith*, ed. Stanley Sadie (New York: W.W. Norton, 1984), 230.

<sup>3</sup> Geoffrey Skelton, *Paul Hindemith The Man Behind the Music; a Biography* (London: Gollancz, 1977), 32.

<sup>4</sup> Schubert, "Hindemith, Paul," *Grove Music Online*.

After World War I, Hindemith shifted his focus from the violin almost exclusively to the viola. When Hindemith resumed his position with the Rebner string quartet, he requested to perform on the viola, rather than on the violin. Also, during this time, his public violin performances almost ceased entirely, and Hindemith began composing his first works for the viola as a solo instrument: the duo Sonata op. 11, no. 4, and the solo sonata op. 11, no. 5. Both were composed in 1919, but the latter shows signs of a Baroque nature anticipating his neo-classical style of the 1920's.

In 1922, Hindemith discovered yet another instrument that would enrich his musical world. The viola d'amore, a kind of viola popular during the Baroque period, became a fascination for Hindemith.<sup>5</sup> The discovery of this instrument was yet another moment in Hindemith's life that brought his interest in early music to a heightened level. Hindemith was so enthusiastic about the viola d'amore that it led to further exploration and performance of early music,<sup>6</sup> and to the study of old musical treatises which he cultivated in conjunction with his regular compositional and performing activities.<sup>7</sup> During this same time, Hindemith frequently appeared as a soloist, both on the viola d'amore and the viola, including the premiere of William Walton's Viola Concerto, a prominent viola concerto of the twentieth century. Consequently, "he was widely regarded as the most accomplished and versatile performer-composer of his time."<sup>8</sup>

After over twenty years of solo concertizing in Europe and the United States, as a violinist, a violist, and a viola d'amore player, Hindemith ended his public performing

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<sup>5</sup> Heinz-Jürgen Winkler, "Fascinated by Early Music: Paul Hindemith and Emanuel Winternitz," *Music in Art* 29, no. 1/2 (Spring/Fall 2004): 16, <http://web.gc.cuny.edu/rcmi/musicinart.htm> (accessed May 20, 2013).

<sup>6</sup> Schubert, "Hindemith, Paul," *Grove Music Online*.

<sup>7</sup> Winkler, "Fascinated by Early Music," 16.

<sup>8</sup> Lampert, Somfai, White, Noble, and Kemp, *The New Grove Modern Masters*, 234.

career in 1940.<sup>9</sup> After listening to recordings of his own works during a 1939 American tour, he wrote to his wife: “I have finally decided to give up playing in public once and for all. If it is no better than what came out of the gramophone, it isn’t worth showing.”<sup>10</sup> Two years after leaving the concert stage, Hindemith moved to the United States and was appointed to a permanent post at Yale University in 1941, where, in addition to his teaching assignments, he founded the Yale Collegium Musicum. Through this group he instituted historically-informed performances of early music which spanned from Perotinus to J.S. Bach, and the sensational success of which would ultimately prove to have a lasting influence on the revival of early music in the United States.<sup>11</sup>

His interest in early music is matched perhaps only by his passion for the viola. With his formidable compositional skills, his strong drive to advocate for the viola, and a significant performance career as a violist, Hindemith has become a revered figure among violists. In the span of twenty years – from 1919 to 1939 – Hindemith wrote some of the most significant compositions in the viola repertoire of the 20<sup>th</sup> century, including four concertos, three sonatas with piano, and four solo sonatas.<sup>12</sup> He also wrote a viola d’amore concerto and two sonatas for viola d’amore and piano. Several of these works incorporate the use of early music trends, including classical forms, use of counterpoint, as well as melodies from the Medieval, Renaissance, and Baroque period. Therefore, these compositions unmistakably reflect the influence that the study and practice of early

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<sup>9</sup> Schubert, "Hindemith, Paul," *Grove Music Online*.

<sup>10</sup> Heinz-Jürgen Winkler, “Fascinated by Early Music: Paul Hindemith and Emanuel Winternitz,” *Music in Art* 29, no. 1/2 (Spring/Fall 2004): 16, <http://web.gc.cuny.edu/rcmi/musicinart.htm> (accessed May 20, 2013).

<sup>11</sup> Schubert, "Hindemith, Paul," *Grove Music Online*.

<sup>12</sup> Giseler Schubert, “Racing Tempo: Hindemith’s Viola Works,” *Hindemith Forum* 4, 2001, <http://www.hindemith.info/en/institute/publications/hindemith-forum-archive/> (accessed May 10, 2013).

music had on Hindemith's compositional output, and are vivid expressions of his musical thought.

Through a discussion of selected works for solo viola and viola and orchestra, with a concentration on the two finales of the solo viola sonatas op. 11, no. 5, and op. 31, no. 4, the viola concerto *Der Schwanendreher*, and the *Trauermusik* for viola and strings, I will demonstrate the influence of early music on Hindemith's compositional output for the viola. Thus, these influences are evident even in Hindemith's earliest viola compositions. This knowledge will contribute to a deeper understanding of Hindemith's formation as a composer and his attitude towards early music. Finally, this information will be particularly significant for the violist, in developing an artistic approach to performing Hindemith's works.

## The Origins of Hindemith's Interest in Early Music

Hindemith's initial musical instruction certainly provided the first exposure to early music literature and practices and arguably was the beginning of his life-long affinity for early music. However, it was the discovery of the viola d'amore in 1922 that was the turning point in Hindemith's interest in early music and early music instruments.<sup>13</sup> He learned of the instrument at the studio of the Frankfurt violin-maker Eugen Sprenger, and consequently, he was inspired to explore and perform early music with a new passion.<sup>14</sup> Hindemith was so mesmerized by the viola d'amore that, in a letter to a friend, he wrote:

I have a new sport: I play the viola d'amore, an absolutely magnificent instrument that has disappeared from the musical scene and thus has only a small body of literature. It has the most beautiful sound you can imagine, a sweetness and softness beyond description. It is tricky to play, but I love playing it and listeners love to hear it.<sup>15</sup>

In 1927 Hindemith became a Professor of Composition at the Hochschule für Musik in Berlin, a position he kept until 1937.<sup>16</sup> It was during these years that he had the opportunity to use the Hochschule's collection of early music instruments and learned to play them. He encouraged his students to acquire the playing techniques of the early string and wind instruments and also to use them to perform their own compositions.<sup>17</sup> It was also during these years at the Berlin Hochschule that, unable to find suitable music

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<sup>13</sup> Schubert, "Hindemith, Paul," *Grove Music Online*.

<sup>14</sup> Winkler, "Fascinated by Early Music," 16.

<sup>15</sup> Ibid.

<sup>16</sup> Lampert, Somfai, White, Noble, and Kemp, *The New Grove Modern Masters*, 233.

<sup>17</sup> Johann Buis, "Early Music and Paul Hindemith (1895-1963) in the United States: A Centenary Evaluation," *College Music Symposium* 36 (1996): 17, <http://www.jstor.org/stable/40374282> (accessed December 11, 2012).

theory textbooks, Hindemith started learning Latin and mathematics to facilitate his readings of old musical treatises.<sup>18</sup> Later on in the United States, the study of these old music-theoretical writings would serve as the foundation of his theory courses at Yale University.<sup>19</sup>

Hindemith's orientation towards early music was fundamentally a non-antiquarian one. Despite the arcane music symbols and intricate rhythms of medieval music, Hindemith never viewed this musical repertoire as important only for scholars and specialists. Rather, Hindemith regarded this music as a "precious gift" and a source from which the contemporary musician "can draw much stimulation and enlightenment."<sup>20</sup> Hindemith came to value the study and performance of early music to such an extent that, in 1950, he wrote: "To the performers the immediate contingency with this music will open up new horizons."<sup>21</sup>

Hindemith's appreciation for early music and its performance practice was partly due to his humble origins and performing experience.<sup>22</sup> As a young man he performed extensively in several different environments such as coffeehouses, cinemas, resorts, military bands, etc.<sup>23</sup> Eckhart Richter notes that, "it was the low-brow streak in Hindemith's nature which partially explains his affinity for early music."<sup>24</sup> His simple nature allowed him to relate to the frequent light-hearted and improvisational style of

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<sup>18</sup> Schubert, "Hindemith, Paul," *Grove Music Online*.

<sup>19</sup> Winkler, "Fascinated by Early Music," 16.

<sup>20</sup> Eckhart Richter, "Paul Hindemith as Director of the Yale Collegium Musicum," *College Music Symposium* 18, no. 1 (Spring 1978): 33, <http://www.jstor.org/stable/40373914> (accessed May 16, 2013).

<sup>21</sup> *Ibid.*, 34.

<sup>22</sup> *Ibid.*, 42.

<sup>23</sup> *Ibid.*

<sup>24</sup> *Ibid.*

early music, yet he had the technique of a virtuoso and the training of an elite musician. Richter describes this rare quality in Hindemith noting, “There was something minstrel-like in the characteristically casual pose which he assumed when playing not only the *vielle*, but also the violin and viola. He felt, therefore, understandably drawn to the early dances, which demand a down-to-earth and improvisatory approach, and to the informal spirit of so much early music.” However, Hindemith’s musical status was never in question. As Richter continues, Hindemith “was more than just a mere *Musikant*.”<sup>25</sup>

During the same decade in which his new found affinity for early music had begun to flourish, the 1920’s are years in which Hindemith’s neo-Baroque compositional style responds to social and cultural changes. Under the social conditions following World War I, neo-classicism represented a reaction against what was then perceived as the hypersensitive, egocentric, and by then irrelevant language of late romanticism.<sup>26</sup> Hindemith, as well as most composers of that time, responded to “the new call for objectivity” with a return to more classical forms of musical expression.<sup>27</sup> This change was a natural consequence to the exaggerated Romanticism of the post-Wagnerian period and Richard Strauss’ tone poems.<sup>28</sup> In other words, the German music of this period freed itself from the language of Wagner and Brahms in favor of Schönberg, Busoni, and the later Reger.<sup>29</sup> As Johann Buis notes, this historicist approach to composition was inspired partly by the 20<sup>th</sup>-century influential German music critic Paul Bekker who, writing in 1921, “appealed to modern composers to reach beyond Beethoven to Bach.

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<sup>25</sup> Richter, “Paul Hindemith as Director of the Yale Collegium Musicum,” 43.

<sup>26</sup> Ian Kemp, *Hindemith* (London: Oxford University Press, 1970), 15.

<sup>27</sup> Ibid.

<sup>28</sup> Arthur G. Browne, “Paul Hindemith and the Neo-Classic Music,” *Music & Letters* 13, no. 1 (January 1932): 43, <http://www.jstor.org/stable/726549> (accessed May 18, 2013).

<sup>29</sup> Browne, “Paul Hindemith and the Neo-Classic Music,” 47.

These young composers should not simply resurrect the ‘old polyphonic art’ but should consider ‘a new, elementary breakthrough of the polyphonic musical concept.’”<sup>30</sup>

During this period, Hindemith quickly established himself as a model for modern composers. He accepted the challenge set by Bekker and proactively combined early music forms with new music content in a way that expounded upon the example he had observed from Reger.<sup>31</sup> Understandably, Hindemith’s contemporaries saw him as the emerging leader of the modern German school.<sup>32</sup> Johann Buis points out these aspects in his article entitled “Early Music and Paul Hindemith (1895-1963) in the United States: A Centenary Evaluation:”

It is evident that Hindemith took this call seriously in his neo-Baroque style, prior to his *Gebrauchsmusik* period. Hindemith used fugue, ostinato and similar techniques in works of this period. The link between his involvement in this practice and, nearly twenty years later, his performance of Renaissance works incorporating similar procedures reflect his fundamentally historicist nature both as a composer and a performer.<sup>33</sup>

Furthermore, Buis notes the importance of Reger’s role in Hindemith’s compositional orientation and the commitment with which Hindemith honored history’s greatest composers. Buis explains: “using Reger, the fairly ‘modern’ master to young German composers at the turn of the twentieth century, with his Baroque form and new-music content as his model, Hindemith extended the tradition of a historicist modern music. The modern composer stood in history, and he concerned himself with his role of paying homage to history.”<sup>34</sup>

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<sup>30</sup> Buis, “Early Music and Paul Hindemith (1895-1963) in the United States,” 29.

<sup>31</sup> Browne, “Paul Hindemith and the Neo-Classic Music,” 47.

<sup>32</sup> Ibid., 43.

<sup>33</sup> Buis, “Early Music and Paul Hindemith (1895-1963) in the United States,” 29.

<sup>34</sup> Ibid.



In addition, Hindemith's own response to this call for a historicist approach was especially intense. Hindemith developed a writing style that was uniquely his own, turning away from the Romantic musical language and incorporating early music influences. More importantly, these features remained a hallmark of Hindemith's compositional style throughout his career, and were not limited to the 'new objectivity' period. As Ian Kemp notes of Hindemith:

A distaste for self-indulgent expression and an emphasis on clarity of line, texture, and form remained typical of him throughout his life. Another feature is affinity with Baroque music, and particularly the music of Bach. . . . To draw inspiration from music of other historical periods (though not exclusively the Baroque) also remained typical of him.<sup>35</sup>

Hindemith's affinity with Baroque music and the music of Bach in particular was both a natural inclination and a reflection of ideological and philosophical artistic trends. After the war, through the accomplishments of musicological scholarship, the revival of Baroque music, and some effective critical writings, Bach surpassed Beethoven as the great symbol of tradition among musicians. Bach represented the symbol of artistic perfection on which the contemporary society should reflect.<sup>36</sup> As Stephen Hinton notes, "Bach becomes a prototype for a general trend in 1920s aesthetics, one that has frequently been encapsulated in the slogan 'Back to Bach'."<sup>37</sup> Essentially, the presence of Bach-like traits in Hindemith's early compositions assumes a polemical function, as a response against the aesthetic trends of late-Romanticism.<sup>38</sup>

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<sup>35</sup> Kemp, *Hindemith*, 15.

<sup>36</sup> David Neumeyer, "Hindemith's *hommages à Bach* in Two Early Viola Sonatas," in *Hindemith-Jahrbuch 1987/XVI* (Mainz: B. Schott's Söhne, 1987), 157.

<sup>37</sup> Stephen Hinton, "Hindemith, Bach, and the Melancholy of Obligation," *Bach Perspectives* 3 (1998): 138.

<sup>38</sup> *Ibid.*, 141.

Hindemith's connection to Bach goes beyond a mere historicist approach, and rather extends to influence Hindemith on a multi-faceted personal level. The relationship had already begun as a string player in that Hindemith frequently performed Bach's music.<sup>39</sup> The extensive study and performance of Bach's music, both throughout his years of violin study and later as a professional performer, undoubtedly required a certain proficiency in Bach's musical language. This understanding naturally influenced Hindemith's pedagogical and compositional work as he included his own prepared analyses of Bach's music in his theory book entitled *The Craft of Musical Composition* first published in German in 1937.<sup>40</sup> Among many compositions, the influence of Bach is particularly evident in Hindemith's six *Kammermusiken* (nos.2-7) composed between 1924 and 1927. With their anti-symphonic and neo-Baroque character, they represent a strong example of this affinity, and thus have been regarded by scholars as Hindemith's "Brandenburg Concertos."<sup>41</sup>

The extent of the personal influence of Bach and his music to Hindemith becomes increasingly evident in examining Hindemith's own words and life circumstances. On September 12<sup>th</sup>, 1950 in Hamburg, Germany, Hindemith delivered an intriguing speech entitled "*Johann Sebastian Bach: Ein verpflichtendes Erbe* (Johann Sebastian Bach: Heritage and Obligation)" for the Bach bicentennial commemoration.<sup>42</sup> The object of Hindemith's speech was not just that of celebrating Bach and his works. Rather, what is

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<sup>39</sup> Geoffrey Skelton, *Paul Hindemith The Man Behind the Music; a Biography* (London: Gollancz, 1977), 32.

<sup>40</sup> Stephen Hinton, "Hindemith, Bach, and the Melancholy of Obligation," *Bach Perspectives* 3 (1998): 142.

<sup>41</sup> *Ibid.*, 139.

<sup>42</sup> Paul Hindemith, *Johann Sebastian Bach: Heritage and Obligation* (New Haven: Yale University press, 1952).

most important for Hindemith is the search for “the real Bach,”<sup>43</sup> and the reinstatement of the authenticity of Bach and his work. He also suggested some practical ways to get back to this ‘real figure,’ which include the use of music editions based on Bach’s autographs, and an approach to performance practice that returns to the origins (for example, the use of small-scale forces in performances of Bach’s choral works).<sup>44</sup>

What is most revealing about this document is the autobiographical character which has been noted by many writers.<sup>45</sup> Hermann Danuser saw in it Hindemith’s “attempt at defining his own position.”<sup>46</sup> Hindemith himself, as Stephen Hinton points out, “wonders how Bach might have reacted to his most recent reception, were he still around.”<sup>47</sup> Ian Kemp furthers this notion by interpreting, in the document’s autobiographical character, a parallel between Bach’s melancholy and Hindemith’s own situation:

In *Johann Sebastian Bach* . . . by interpreting the prevailing ‘melancholy’ of the music Bach wrote in the last ten years of his life as the price the composer must pay for having reached the ultimate in technical perfection, he clearly drew parallels with his own position. The melancholy of his late music is, however, the result not so much of the impossibility of proceeding further (as with Bach) as of the sense if not rejection at least of isolation.<sup>48</sup>

The isolation mentioned by Kemp is referring to Hindemith’s immigration to the United States in 1940 and his separation from German contemporaries. According to Kemp, at the time Hindemith wrote this correspondence “he must have begun to realize that, by

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<sup>43</sup> Hindemith, *Johann Sebastian Bach*, 10.

<sup>44</sup> *Ibid.*, 16.

<sup>45</sup> David Neumeyer, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986), 7.

<sup>46</sup> Hinton, “Hindemith, Bach, and the Melancholy of Obligation,” 144.

<sup>47</sup> *Ibid.*, 145.

<sup>48</sup> Kemp, *Hindemith*, 29.

refusing to return to Germany to live after World War II, he had also forfeited his leadership among young German composers.”<sup>49</sup>

Finally, the artistic affinity between Hindemith and Bach extends beyond the revelations in Hindemith’s discourse. In the introduction to his book *The Music of Paul Hindemith*, David Neumeyer provides an inclusive and descriptive analogy between Hindemith and Bach, acknowledging in particular the compositional similarity of Hindemith as the “learned mathematician” – or “learned musician” – a trait that has always been attributed to Bach:

In writing a critical appreciation of Hindemith, I feel like rather as Kirnberger or Forkel must have felt in promoting the work of J.S. Bach near the end of the eighteenth century. Hindemith is doubly out of fashion now as Bach was then. . . . By the time of his death, a generation of composers who based their work on the post-Webern serialism of the 1940s was already active. . . . To them Hindemith could only have been as old hat as Bach was “old peruke” to his own sons. Furthermore, Hindemith had the same unsettling tendency to infect his music with the qualities of the “learned mathematician,” as Scheibe labeled Bach: abstract symbolism, an apparent lack of interest in instrumental color, and an off-putting tone of didacticism. Like Bach in the 1780s, Hindemith’s reputation is covered with clichés fair and false which have clung to him more tenaciously than to any of his contemporaries.<sup>50</sup>

Considering all of these elements, it is evident that Hindemith’s enthusiasm for early music played a significant role in shaping his approach to music composition (as also reflected in his compositions for the viola). His affinity towards early music originated early in his life and by different means. As a string player, he certainly established a connection with the music for strings of the Italian and German Baroque that developed over a life-time. After World War I, driven by the general spirit of reaction against the musical language of late Romanticism, his compositions began to

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<sup>49</sup> Neumeyer, *The Music of Paul Hindemith*, 7.

<sup>50</sup> Ibid.

reflect the use of early music forms and techniques which led to the neo-Classical style of many of his compositions during the 1920's as exemplified by his *Kammermusiken*.

Then, in the late 1920's, Hindemith began a more intensive study of old theoretical writings in music and the exploration of early music performance practice. But even more interesting is the spontaneous affinity Hindemith displays towards J.S. Bach and his music since the beginning of his compositional activities. This connection grew to such a profound level that, in his speech for the Bach bicentennial commemoration, Hindemith himself seems to suggest an analogy between his condition and that of J.S. Bach.<sup>51</sup> For these reasons among others, some scholars have gone even further and consider Hindemith to be the J.S. Bach of the 20<sup>th</sup> century.<sup>52</sup> Therefore, it is not surprising to find early music influences – including Bach's influence – already in his first viola compositions of 1919, for example, his first solo viola sonata op. 11, no. 5.

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<sup>51</sup> Neumeyer, *The Music of Paul Hindemith*, 7.

<sup>52</sup> Hinton, "Hindemith, Bach, and the Melancholy of Obligation," 133.

The Influence of Bach's D-Minor *Chaconne* for Solo Violin on Hindemith's Viola Sonatas op. 11, no. 5 and op. 31, no.4

After World War I, Hindemith's compositional language changed, moving from an early eclectic and experimental style to a sharper, linear-contrapuntal, neo-Baroque one.<sup>53</sup> This neo-Baroque style can be observed in Hindemith's early viola sonatas and is a strong portrayal of early music influences. For example, the finales of Hindemith's solo viola sonatas op. 11, no. 5 (*Im From und Zeitmaß einer Passacaglia*) and op. 31, no.4 (*Thema mit Variationen*) are arguably influenced by Bach's D-minor *Chaconne* for solo violin. Hindemith was well acquainted with several models of chaconne. In addition to giving public performances (1915) of some of Bach's works for solo violin, including the D-minor *Chaconne*, Hindemith was very familiar with other models as well, including works by Tommaso Vitali, Heinrich Biber, and Reger's three chaconnes for solo violin.<sup>54</sup> However, there is striking evidence that it was Bach's D-minor *Chaconne* that was a powerful source of inspiration for Hindemith's finales of op. 11, no. 5 and op. 31, no. 4. This influence will be demonstrated through a comparison between the finales of the two sonatas to Bach's *Chaconne*.

Before beginning the comparison, a brief overview of Hindemith's sonatas is appropriate. First, the solo viola sonata op. 11, no. 5 composed in 1919, is organized in the traditional four-movement form. The first movement (*Lebhaft, aber nicht geeilt*) is written in a compact developmental sonata design, which is built entirely upon the two opening double-stopped chords and the following angular sixteenth-note figure. In the slow second movement (*Mäßig schnell, mit viel Wärme vorgetragen*), Hindemith makes

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<sup>53</sup> Neumeyer, "Hindemith's *hommages à Bach* in Two Early Viola Sonatas," 153.

<sup>54</sup> *Ibid.*, 161.

use of a freely developed two-part form for which he writes a very expressive theme. This movement, characterized by rich triadic harmonic progressions, cadenzas and a prolonged coda, represents one of the most openly romantic pages Hindemith ever wrote.<sup>55</sup> The third movement is a scherzo and trio with a temperamental character expressed by short accented notes and a melodic and rhythmic volatility. The final movement is a theme and variations in form and tempo of a Passacaglia (*In Form und Zeitmass einer Passascaglia*).

Hindemith's third solo viola sonata op. 31, no. 4 is a three-movement work dedicated to his colleague and friend Heinrich Burkard. This sonata was premiered by the composer himself in Donaueschingen on May 18, 1924.<sup>56</sup> The lively first movement, marked *Äußerst lebhaft*, is a *prepetuo mobile* in rondo form which reflects the influence of the "New Objectivity" style of the period with its obsessively repeated figures and frequent use of dissonant seconds. In the subsequent movement, with indications *Ruhig, mit wenig Ausdruck. Langsame Viertel*, Hindemith writes an instrumental *Lied* which has "the character of a Baroque ornamented adagio."<sup>57</sup> The third movement is a virtuosic *Thema mit Variationen* over an eleven-bar theme marked *Schnelle Viertel*, which has the structure and character of a passacaglia.<sup>58</sup>

The most prominent features of early music influences, however, emerge in the final movements of these two sonatas. A careful comparison of the structural analysis of Hindemith's sonata finales and Bach's *Chaconne* reveals numerous indications of

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<sup>55</sup> Neumeyer, *The Music of Paul Hindemith*, 116.

<sup>56</sup> Paul Hindemith, *Sonate für Bratsche allein opus 31/4*, ed. Hermann Danuser, Paul Hindemith Complete Works V, no. 5 (Mainz: B. Schott's Söhne, 1992), 4–5.

<sup>57</sup> Neumeyer, "Hindemith's *hommages à Bach* in Two Early Viola Sonatas," 170.

<sup>58</sup> *Ibid.*

*Chaconne*-inspired elements, most notably with regard to structure and form. Firstly, the broad structural divisions of the three works are all ternary. Bach's *Chaconne* is divided into a three-part structure of A-B-A'. Similarly, the large-scale plan of the two *Passacaglias* of op.11, no.5 and op. 31, no. 4 is arranged in three main sections (A-B-A') (see Figure 1 in *Appendix B*). The *Chaconne* structural divisions are indicated by the contrast between major and minor modes and, in part, by thematic dissimilarity. The Hindemith finales, however, lacking clear tonal centers, display structural divisions primarily by means of shifts in the thematic material and tempo.

Determining where the reprise (A') occurs in the finales of op. 11, no. 5, and op. 31, no. 4 is of particular interest when discovering further parallels with Bach's *Chaconne*. The beginning of the reprise in Bach's *Chaconne* clearly starts at measure 208, but it is indicated largely by the change in mode from D major to D minor, rather than restating the opening *Ciaccona* theme. Similarly, in the Hindemith finales, there is a strong sense of reprise at the A' section; however, because of the lack of a clear restatement of the theme, it is challenging to establish precisely where it occurs (Figure 2).<sup>59</sup> For David Neumeyer "this avoidance of clear, direct reprise is the first of the parallels to be drawn between the Bach *Chaconne* and Hindemith's *Passacaglia*."<sup>60</sup>

Another striking characteristic shared by the two works is approximate binary symmetry. The symmetry is present within the three-part construction (A-B-A') and is given by relating the number of variations in section A with the number of variations in

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<sup>59</sup> Figure 1 provides Neumeyer's two possible placements of the A' reprise for both finales.

<sup>60</sup> Neumeyer, "Hindemith's *hommages à Bach* in Two Early Viola Sonatas," 166.



sections B and A'. The diagram in Figure 1 outlines the sections (A-B-A') by variation numbers, and indicate where the theme is stated or repeated, designated by

“Th.” As a result, the approximate binary symmetry proportion for Bach’s *Chaconne* is 33:31 (the number of variations of section A (33) and the number of variations combining sections B (19) and A' (12)). Likewise, the binary proportions of the Hindemith finales, op.11, no.5 and op. 31, no. 4 are 12:11.<sup>61</sup> This parallel suggests that the approximate binary symmetry found in Hindemith’s finales was inspired by the structural organization found in Bach’s *Chaconne*. Moreover, considering the formal and proportional schemes for those chaconnes and passacaglias Hindemith played or with which he might have been familiar, Neumeyer has found “no other composition which shares this property of both three-part division and binary symmetry.”<sup>62</sup> Thus, no other influence other than Bach’s *Chaconne* could explain this organization.

More parallels can be observed between the *Chaconne* and Hindemith’s passacaglias through a comparison of the main themes, both in terms of length, placement of theme, and rhythmic structure. The theme of the op. 11, no. 5 finale is eight measures long, and is formed by two phrases, an antecedent and a consequent, each four measures in length (see Example 1a in *Appendix A*). In a similar fashion, the opening eight measures of Bach’s *Chaconne* include two quasi-identical statements of the theme where the only difference between the two is the broadening of the register and the introduction of a thirty-second note rhythm at the cadence (Example 1b). Furthermore, Joel Lester notes, that “many of the variations occur in pairs, in which the second is quite

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<sup>61</sup> Neumeyer, “Hindemith’s *hommages à Bach* in Two Early Viola Sonatas,” 170.

<sup>62</sup> *Ibid.*, 167.

similar to the first, but intensified.”<sup>63</sup> Given that in the *Chaconne* each variation maintains the four-measure length of the theme, such pairing would allow for longer variations, each eight measures long, which is the exact length of almost all variations in the *Passacaglia* of op. 11, no.5.

The theme in the finale of op. 31, no.4, on the other hand, is eleven measures long, rather than eight. Its relationship to Bach’s *Chaconne* is less apparent but still present in that Hindemith employs a common form of sarabande rhythm (3/4 meter composed of a quarter note, dotted quarter, and eighth note) in measures three and six (Example 1c). The Bach *Chaconne* displays the same sarabande rhythm with prolonged second beats, which is further exaggerated by the pairing of multiple-stopped chords. Although the op. 31, no. 4 theme does not employ the use of double-stopped chords, Hindemith builds the theme of his *Passacaglia* of op. 11, no.5 on “multiple-stopped chords, which form the motivic, formal, and harmonic pillars of the theme, indeed of the whole *passacaglia*.”<sup>64</sup>

Another prominent parallel in the structure of Bach’s *Chaconne* and Hindemith’s viola sonatas is the occurrence of the unembellished theme. In the *Chaconne*, the unembellished theme occurs in three places: the opening, the end of the A section immediately preceding section B, and at the end of the piece. Hindemith strategically places the simple statements of the theme just as Bach does (the beginning, the end of the A section, and the final measures of the piece). As mentioned previously, it is important to notice that in the three works, the simple theme is not re-stated at the beginning of the

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<sup>63</sup> Joel Lester, *Bach’s Works for Solo Violin: Style, Structure, Performance* (New York: Oxford University Press, 1999), 153.

<sup>64</sup> Neumeyer, “Hindemith’s *hommages à Bach* in Two Early Viola Sonatas,” 167.

A' section. Therefore, in this particular case, the analogy between the *Chaconne* and Hindemith's finales does not merely concern the recurrence of the unembellished theme, but more importantly its exact placement.<sup>65</sup>

Yet, the influence of Bach's *Chaconne* on Hindemith's finales extends beyond structural parallels. The finale employs the use of cyclical relationships similar to those utilized in Bach's *Chaconne*. Cyclical relationships refer to compositions in which "related thematic material is used in all or some of the movements."<sup>66</sup> For example, in Bach's D-minor Partita, the *Sarabande* theme and the opening of the *Chaconne* are cyclically related in terms of harmonic structure and rhythmic organization. Upon examination of the opening measures of the two movements, the shared features immediately become apparent. Both movements employ the use of a sarabande rhythm and double-stopped chords. Furthermore, both themes make use of a sixteenth-note rhythm at the cadence in the fourth measure (Example 1d).

The use of similar cyclical relationships is present in Hindemith's passacaglia theme op. 11, no. 5, as it is derived from the opening measures of the first movement. As seen in Example 1e, the theme makes use of the same double-stopped chords and sixteenth-note figure as the opening passage in the first movement. The measures are almost identical - rhythm, pitches, and dynamic markings - with only subtle differences in articulation (*tenuto* vs. *accented*). It is also important to note that this technique of shared thematic material was not a chance occurrence for Hindemith. He made use of this device in other works as well. In the finale of his string quartet no. 4, for example,

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<sup>65</sup> Neumeyer, "Hindemith's *hommages à Bach* in Two Early Viola Sonatas," 167.

<sup>66</sup> *Harvard Dictionary of Music*, 2<sup>nd</sup> ed., s.v. "Cyclic, cyclical."

the last movement is a passacaglia on a theme closely related to the opening material of the first movement.<sup>67</sup>

In his analysis, Neumeyer makes one last insightful parallel concerning the contrast in mode and figure between the theme and the opening variation of section B. He points out that in Bach's *Chaconne*, the first variation of the middle section in D major has been considered by some to be a completely new theme. In a similar fashion, in op. 11 no.5, Hindemith transforms the opening chromatic and tonally unstable passacaglia theme into a more stable diatonic passage at the B section (Example 1f).<sup>68</sup> In the finale of op. 31, no.4, Hindemith applies an analogous treatment to the theme at the beginning of the middle section. In this instance, the opening theme is transposed to the tritone above the original pitch and is presented while disguised as a new expressive melody (Example 1g). This expressivity is in open contrast with the sharp and *marcato* character of the opening theme. Moreover, the similarity involving the contrast between the theme and the opening of the B section is so peculiar that it is unlikely to be mere coincidence.

But even amidst these striking parallels, Hindemith was not merely copying Bach's *Chaconne*. The opening two measures of the theme's multiple-stopped chords include Hindemith's own version of the traditional chaconne bass tetra-chord formed by the notes G – F# – Eb – D. Hindemith's use of such a tetra-chord does not imply a clear tonal orientation towards the G, as it would in a Baroque composition. Rather, the

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<sup>67</sup> Colin Mason, "Some Aspects of Hindemith's Chamber Music," *Music & Letters* 41, no. 2 (April 1960): 153, <http://www.jstor.org/stable/729523> (accessed May 16, 2013).

<sup>68</sup> Neumeyer, "Hindemith's *hommages à Bach* in Two Early Viola Sonatas," 168.

tonality remains ambiguous throughout the entire piece which ends in C.<sup>69</sup> Furthermore, Hindemith takes the freedom to write a tetrachord, which includes the augmented second interval F# – Eb, doing something Bach clearly avoids in his *Chaconne*. In the opening measure of the *Chaconne*, the bass progression is D-C#-D-Bb-A. Thus, Bach avoids the augmented second (C# - Bb) by returning first to the D before descending to the Bb. Hindemith's use of the tetrachord in this way is one of many examples that reflect his ability to incorporate early compositional techniques into the context of a 20<sup>th</sup>-Century music aesthetic.

The examples provided by the two finales of op. 11, no. 5 and op. 31, no. 4 certainly denote two strong cases of Bach's influence on Hindemith's compositions for solo viola. Still, it would be naive to assume that these two sonatas represent isolated examples of early music inspiration within the solo viola literature of Paul Hindemith. We should not exclude the possibility that Bach's influence extends beyond these examples. In fact, some violists believe that Bach's influence on Hindemith's compositions may be present in a much broader and more subtle manner than the direct correlations discussed in this document.<sup>70</sup>

The comparison between Bach's *Chaconne* and Hindemith's finales op. 11, no. 5 and op. 31, no. 4 displays prominent shared features regarding form, structural organization, treatment of the themes, approximate binary symmetry, and cyclical relationships. However, Hindemith never intended to parody Bach's D-minor *Chaconne*

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<sup>69</sup> Ibid., 167.

<sup>70</sup> I remember attending a recital of the renowned violist Roberto Diaz in which, before performing the solo viola sonata op. 25, no.1, he emphasized the parallel between Hindemith's works for solo viola and Bach's output for solo strings. He suggested that Hindemith solo sonatas should be regarded as the 20<sup>th</sup>-Century equivalent of Bach's works for solo strings, and approached accordingly.

through deliberate imitation. On the contrary, he desired to pay homage to the great Baroque master by skillfully incorporating traditional compositional techniques in a unique and innovative way. Thus, considering such respect for Bach, the vast occurrences of shared features among the aforementioned works, and the specificity with which they occur, we can now conclude that Bach's *Chaconne* was the model for the finales of both Hindemith works. As Neumeyer has said, the use of the passacaglia form in both finales of the above discussed sonatas assumes the function of "a powerful historical reflection – Hindemith in the musical language of 1919 contemplating in form and tempo the great D-minor Chaconne of J.S. Bach."<sup>71</sup>

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<sup>71</sup> Neumeyer, *The Music of Paul Hindemith*, 117.

## Viola Concerto *Der Schwanendreher*

The solo viola sonatas op. 11, no. 5 and op 31, no. 4 were two of the five viola sonatas Hindemith composed between 1919 and 1923, at a time when his fame as a composer and viola player was growing rapidly. However, the concerto repertoire for viola was rather limited. To expand the repertoire, Hindemith composed and performed new original works for viola and orchestra including the Kammermusik no. 5, op. 36, no. 4, the Konzertmusik, op. 48, *Der Schwanendreher*, and the *Trauermusik*. Performing his own original compositions was particularly advantageous for promoting himself not only as a violist but also as a composer. In the 1930s, Hindemith's musical position in Germany was rapidly deteriorating as a result of the Nazi regime. In 1934 he was attacked in the press by the propaganda minister Joseph Goebbels and consequently became increasingly excluded from public performances. Before long, Hindemith had virtually no engagements in Germany and was forced to turn the majority of his musical activities to foreign countries.<sup>72</sup>

During this time of struggle, Hindemith composed *Der Schwanendreher* (1935). The viola concerto premiered in Amsterdam, on November 14, 1935. Hindemith himself played the solo viola part in the first performance with the Concertgebouw Orchestra conducted by Willem Mengelberg.<sup>73</sup> *Der Schwanendreher* has become one of Hindemith's most significant and most well-known works for the viola. More interestingly, *Der Schwanendreher* exemplifies Hindemith's interest in early music and

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<sup>72</sup> Giseler Schubert, Preface to *Der Schwanendreher (Concerto after old Folksongs for Viola and Small Orchestra)*, (London: Ernst Eulenburg; Mainz: B. Shott's Söhne, 1985): III-IX.

<sup>73</sup> Ibid.

his liking for incorporating elements of early music into his own composition. An overview of the viola concerto reveals a series of references to early music on several levels including: the title of the work, orchestration, the use of folksongs<sup>74</sup> from the Middle Ages and Renaissance, and early compositional techniques.

The unusual and striking name of *Der Schwanendreher* illustrates the early music inspired character of the concerto. *Der Schwanendreher* literally means “the swan turner.” During medieval times a “swan turner” was a cook’s assistant who turned the fowl over the fire. However, the term also came to be associated with a minstrel, or street musician who played a specific type of mechanical organ, or “hurdy-gurdy,” whose handle resembled that of a swan’s neck.<sup>75</sup> During the Middle Ages a minstrel was a professional entertainer, usually a musician, who traveled from town to town entertaining audiences by singing songs, playing various instruments, and telling stories.<sup>76</sup> In order to prepare the listener and explain the works’ inspiration, Hindemith included a program note on the title page of the published work which reads as follows:

A minstrel joins a happy gathering and displays what he has brought from distant lands: serious and joyful songs closing with a dance. By his inspiration and skill he extends and decorates the melodies like a regular minstrel, experimenting and improvising. This medieval picture was the basis for the composition.<sup>77</sup>

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<sup>74</sup> The term “Folksongs,” which appears on the title page of the *Der Schwanendreher* score, is used over other options like ‘popular songs’ or ‘secular songs’ to facilitate a congruency with the scholarly resources cited throughout this document.

<sup>75</sup> Soo Mi Lee, “Musical Borrowings in Four Twentieth-Century Works for Viola by Hindemith, Bloch, Bacewicz, and Shostakovich” (DMA thesis, University of Cincinnati, 2010), 10.

<sup>76</sup> Lawrence Gushee, et al., “Minstrel,” *Grove Music Online*. *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18748> (accessed August 10, 2014).

<sup>77</sup> Paul Hindemith, *Der Schwanendreher (Concerto after old Folksongs for Viola and Small Orchestra)*, (London: Ernst Eulenburg; Mainz: B. Shott’s Söhne, 1985): XII.



This description relates to Hindemith more than the literal depiction of a skilled musician from a distant land. It appears that Hindemith identifies with the minstrel to such an extent as to compose two sketches depicting himself as the swan turner. On one of the drawings (see Figure 3)<sup>78</sup> he wrote: “The Schwandendreher [Hindemith?] having made his mischief here, thanks everyone most heartily for support received.”<sup>79</sup> Even the humorous nature of the remark plays into the character of the minstrel described above.

The concerto also has interesting ties to early music in terms of orchestration. Hindemith conceived the work for a small orchestra of twenty-one players which included two flutes, one oboe, two clarinets, two bassoons, three horns, one trumpet, one trombone, four cellos, three double basses, harp and timpani. He decided to omit the violins and other violas from the score in order to isolate the timbre of the solo viola making it clearly audible.<sup>80</sup> There is reason to believe that this decision was inspired by Bach’s example in the last of his six Brandenburg concertos. The Brandenburg concerto no. 6 features two solo violas; yet high strings are excluded from the ensemble, which consists of two viola da gamba, cello, violone, and harpsichord. In addition to this selective scoring, Hindemith’s concerto possesses a contrapuntal character that allows for individual instrumental lines to emerge. Similarly, the smaller size of the orchestra allows for a more intimate, collaborative, and less formal music-making that is reminiscent of an early chamber concerto.

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<sup>78</sup> Heinrich Strobel, *Paul Hindemith: Zeugnis in Bildern = Testimony in pictures* (Mainz: B. Schott's Söhne, 1961).

<sup>79</sup> James E. Paulding, “Paul Hindemith (1895-1963): A Study of His Life and Works” (PhD thesis, University of Iowa, 1974), 220.

<sup>80</sup> Lee, “Musical Borrowings in Four Twentieth-Century Works for Viola by Hindemith, Bloch, Bacewicz, and Shostakovich,” 10.

However, the most significant element of early music inspiration in *Der Schwanendreher* and perhaps the most telling of the work's essence is revealed through Hindemith's use of early music folk melodies. The concerto is based on four German folksongs from the fifteenth, sixteenth, and seventeenth centuries.<sup>81</sup> The folksongs used throughout the three movements of the concerto were selected from Franz Magnus Böhme's *Altdeutsches Liederbuch*, a scholarly collection of over 660 folksongs first published in Leipzig in 1877.<sup>82</sup> Hindemith incorporates the song *Zwischen Berg und tiefem Tal* (Böhme No. 163) in the first movement, two songs *Nun laube, Lindlein laube* (Böhme No. 175) and *Der Gutzgauch auf dem Zaune sass* (Böhme No. 167) in the second movement, and finally *Seid ihr nicht der Schwanendreher?* (Böhme No. 315) in the third movement, which gives the title to the Concerto. As James E. Paulding notices, "in *Der Schwanendreher* folksongs literally become the building blocks of the work's foundation."<sup>83</sup>

The song *Zwischen Berg und tiefem Tal* is the focal point of the first movement. This folksong, dating to the sixteenth century, consists of two strophes describing a pathway that lies between the mountain and the valley (Example 2a).<sup>84</sup> The first movement opens with a brief compelling cadenza by the solo viola (mm. 1-10). However, the movement really begins when the orchestra enters at measure 11 and we hear the melody of *Zwischen Berg und tiefem Tal* for the first time in its entirety (mm. 11-

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<sup>81</sup> Paulding, "Paul Hindemith (1895-1963): A Study of His Life and Works," 216.

<sup>82</sup> Lee, "Musical Borrowings in Four Twentieth-Century Works for Viola by Hindemith, Bloch, Bacewicz, and Shostakovich," 11.

<sup>83</sup> Paulding, "Paul Hindemith (1895-1963): A Study of His Life and Works," 218.

<sup>84</sup> Musical example from: Franz Magnus Böhme, *Altdeutsches Liederbuch: Volkslieder der Deutschen nach Wort und Weise aus dem 12. bis zum 17. Jahrhundert* (Breitkopf und Härtel, 1877), 257.

33). Hindemith strategically highlights the folk melody not only by contrasting melody and rhythm, but also by means of instrumentation and register. Firstly, the melody is noticeable by the tone color of two brass instruments (the French horn and trombone) in the lower-middle register (Example 2b).<sup>85</sup> Then, Hindemith brings out the folk melody by grouping the orchestra in a uniform rhythmic dirge, from which the long legato line of the folksong emerges. Hindemith's use of the longer note values of the pre-composed folk melody amidst a more rhythmic character of his newly-composed march is remarkably similar to the use of cantus firmus in medieval polyphonic compositions.

After this introduction in which we hear the folk melody in its entirety, Hindemith begins a new section which represents the main body of the movement and which continues to the end of the movement. For this broad section Hindemith uses a sonatina form in the key of C. The main theme (mm. 34-60), marked *Mässig bewegt, Mit Kraft* (moderately moving, with strength), presents an energetic, new thematic material characterized by dotted rhythms, which is extended and subsequently combined with the opening material (Example 2c) and is followed by a calmer and somewhat more melodic subsidiary theme in G (mm. 61-95). The folk melody is heard again at the beginning of the closing theme (mm. 96-123). However, in this instance, the theme is fragmented and scored for flute, oboe, and clarinet in Dorian mode on A (Example 2d).<sup>86</sup> The developmental reprise that follows (mm. 124-207) includes an extended cadenza (mm.

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<sup>85</sup> Lee, "Musical Borrowings in Four Twentieth-Century Works for Viola by Hindemith, Bloch, Bacewicz, and Shostakovich," 17.

<sup>86</sup> *Ibid.*, 18.

184-192) which is thematically derived from the subsidiary theme, and is followed by a short coda (mm. 208-214).<sup>87</sup>

As previously mentioned, the beginning of the movement uses a cantus firmus-like technique, in which the folk melody is separated from the rest of the texture. It can be argued that this contrast symbolizes the pathway that cuts between the mountain and the valley as suggested by the text of the folksong, (*Zwischen Berg und tiefem Tal*), which translates “Between the Mountain and the deep Valley.”<sup>88</sup> It is interesting to note that the viola never significantly participates in the statements of the folk melody. Each time the folk melody is played by the orchestra the viola is engaged in a contrasting material, often an obbligato. Considering the autobiographical nature of the work, (Hindemith as a musician traveling abroad and identifying personally with the minstrel) and the folksong text, it is clear that the orchestral voices depict the mountains and the valley, while the viola reflects the traveler described in the program notes. Moreover, the free-spirited nature of the viola part conveys the improvisational and experimental character of the minstrel.

In the second movement, which is in ABA' form, Hindemith borrows two folksongs. The first, is the sixteenth-century mixolydian song *Nun laube, Lindlein, laube!* (“Now Bloom, Little Linden Bloom”), which is used in the two slow outer sections of the movement, both in A (Example 2e). Specific verses in the text of the songs seem to openly express the precariousness of Hindemith’s political situation under

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<sup>87</sup> Hindemith, *Der Schwanendreher (Concerto after old Folksongs for Viola and Small Orchestra)*, V.

<sup>88</sup> Paulding, “Paul Hindemith (1895-1963): A Study of His Life and Works,” 218.

the Nazi regime in 1935 and his intention to immigrate to the United States.<sup>89</sup> Two lines of the folksong read for example, “I have a sad day” (*Hab gar ein traurig Tag*) and “I can no longer stand it.” (*nicht länger ich’s ertrag*). After an extended introduction for solo viola and harp based on an original theme by Hindemith in the style of a *siciliana*, the folk melody is heard in four choral-like phrase statements by the woodwinds (mm.35 – 63). These melody statements are only interrupted by the recitative-like comments of the viola derived from the opening thematic material (Example 2f).

As in the first movement, Hindemith uses again a scoring that resembles a *cantus firmus* to integrate the folk melody amidst original thematic material. For example, the folk melody is included again in the final section of the movement but this time played in the horns (m. 209). In this transposed reprise of the opening section, Hindemith places the folk melody, now heard in the horns, like a *cantus firmus* over his original introductory thematic material played by the viola (Example 2g).<sup>90</sup> Therefore, it can be argued that the use of this *cantus firmus*-like melody in the soprano register accompanied by the contrapuntal nature of the viola part resembles a choral prelude.<sup>91</sup> Hindemith’s use of such a form is particularly relevant. It denotes a double reference to both one of the most prominent styles of the German Baroque, and to J.S. Bach, who brought the chorale prelude to its highest point of musical excellence.

The second folksong used by Hindemith, *Der Gutzgauch auf dem Zaune sass* (“The Cuckoo sat on the Fence”) (Böhme No. 167) (Example 2h), is introduced by the

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<sup>89</sup> Schubert, “Hindemith, Paul.”

<sup>90</sup> Hindemith, *Der Schwanendreher (Concerto after old Folksongs for Viola and Small Orchestra)*, VI.

<sup>91</sup> Lee, “Musical Borrowings in Four Twentieth-Century Works for Viola by Hindemith, Bloch, Bacewicz, and Shostakovich,” 20.

bassoon in the lively five-voice fugato of the movement's B section (Example 2i). At the climax of this middle section, the melody of *Nun laube, Lindlein, laube!* is heard again (mm. 185-206). This time the four phrases of the folk melody are heard in alternating statements by the brass and the solo viola (Example 2k). This fifteenth-century folksong is made up of a very simple text and melody that tells a common folktale. As Michael Kube reminds us, "according to Böhme, in old folk poetry the cuckoo not only represented the spring but also was employed 'always as the symbol of contrary, even dangerous things' and was regarded 'generally even as a euphemism for the devil'."<sup>92</sup> Again, this is arguably a reflection of a composer enduring a time of conflict.

The final movement of the Concerto is a theme and variations on the folksong *Seid ihr nicht der Schwanendreher?* ("Are you not the Swan turner?") (Example 2l), which also lends itself to the title of the entire work. The theme is introduced at the beginning of the movement by the woodwinds and then developed into eleven subsequent variations, yet the opening statement of the theme is not played in its entirety. Rather, the woodwinds play only the first phrase of the folk melody before being interrupted by the energetic entrance of the soloist, which begins again and plays the melody in its entirety (Example 2m). By presenting the theme in such a way, Hindemith reinforces the idea described in the program note of the 'swan turner' minstrel, represented by the viola, as the absolute protagonist of the 'happy gathering.'

Hindemith employs a number of early variation techniques that were prevalent in the Baroque and Classical periods and used since that time. One of the most prevalent

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<sup>92</sup> Michael Kube, "Paul Hindemith," liner notes for *Paul Hindemith: Kammermusik 5 op. 36, 4 / Konzertmusik op. 48 / Der Schwanendreher / Trauermusik* (Dean/QSO/Albert), CPO CD 999 492-2 (1999), 17.

techniques is the use of motivic development. For example, two motivic figures from the original folk melody become the primary source of developmental material in the subsequent variations, namely a five-note descending passage and a three note figure. Notably, these figures are precisely the first five notes and the last three notes of the original seventeenth-century folk melody. The use of these two motives arguably represents the strongest examples of motivic development throughout the eleven variations. Furthermore, Hindemith employs the traditional variation techniques of contrapuntal variation, more varied and carefully differentiated timbres, and richer harmonization using sonorities belonging to the traditional harmonic vocabulary (e.g. triads and seventh chords).<sup>93</sup> Other traditional musical features found in the variations include the use of canon as well as obbligato passages in the viola.

In the first and fourth variation we see an extensive use of motivic development. In the first variation, the viola elaborates on the opening five-note motif, while the trombone plays fragments of the theme. Similarly, the fourth variation exemplifies motivic development with material derived from the last three notes of the theme, now transformed into an entirely new melody (Example 2n). In variation two, three, eight, and nine the viola is engaged in elaborate obbligato passages. The second and third variation employ the viola obbligato over statements of the folk melody played by the orchestra, while variation eight displays the viola playing an obbligato, this time with the first horn playing the theme. In the ninth variation Hindemith makes an even more

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<sup>93</sup> Libor Ondras, "Hindemith's *Der Schwanendreher*: A Fantasy Concerto on Folk Tunes for Viola and Small Orchestra," *Journal of The American Viola Society* 19 (Summer 2003): 33, [http://americanviolasociety.org/journal/files/2010/04/JAVS\\_Summer\\_2003.pdf](http://americanviolasociety.org/journal/files/2010/04/JAVS_Summer_2003.pdf) (accessed July 26, 2014).

explicit connection with early music through the use of a canon in unison while the viola is once again playing a complex obbligato passage. Lastly, the eleventh and final variation employs a technique known as *contrapuntal variation* that was frequently used in the 16<sup>th</sup> and 17<sup>th</sup> centuries. Contrapuntal variation involves the theme presented “as part—often an inner part—of a contrapuntal-imitative web.”<sup>94</sup> This final variation, which also serves as a coda, is an extended version of variation four, with the viola playing the melody at the beginning while the descending five-note motive is passed around throughout the different instrumental voices (Example 2o).

When looking at this last movement in terms of early music influences, one should not overlook the significance of variation sets as a means of powerfully evoking the past. This concept is well illustrated in William Kinderman’s article entitled, “The Evolution and Structure of Beethoven’s “Diabelli” Variations.” Kinderman points out that from the time of their publication, the Diabelli variations were immediately associated with Bach’s Goldberg variations.<sup>95</sup> Moreover, in addition to ‘Bachian tendencies’ in the Beethoven variations, Kinderman notes explicit references to Bach’s *Goldberg Variations* and the *Well-Tempered Clavier*.<sup>96</sup> In the case of *Der Schwanendreher* variations, there is no overwhelming indication that Hindemith was inspired by one specific composition or particular composer. However, whether or not such influences were present at the moment of composition, the fact remains that these variations on a seventeenth-century folk melody draw an important parallel with the

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<sup>94</sup> *Harvard Dictionary of Music*, 2<sup>nd</sup> ed., s.v. “Variations.”

<sup>95</sup> William Kinderman, “The Evolution and Structure of Beethoven’s “Diabelli” Variations,” *Journal of the American Musicological Society* 35, no. 2 (Summer 1982): 306, <http://www.jstor.org/stable/831148> (accessed July 27, 2014).

<sup>96</sup> *Ibid.*, 320.



music of the past. A more extensive investigation may reveal more conclusive connections between the Hindemith variations and specific early composers or works.

The viola concerto *Der Schwanendreher* is an ideal example of early music influence on Hindemith's compositional output for solo viola. Throughout the concerto's three movements, Hindemith explores a number of early compositional techniques as well as Baroque and Classical forms. Hindemith borrows melodies from Medieval and Renaissance folksongs and employs a variety of early techniques including fugue, canon, chorale settings, theme and variations, and cantus firmus-like melodies. Even the orchestration, which excludes high strings from the orchestra, seems to be an open reference to Bach's Brandenburg concerto no. 6. Additionally, the program note revolves around a minstrel, the professional musician of the Middle Ages.

Hindemith performed *Der Schwanendreher* until 1939 both in Europe and in the United States, always achieving resounding success. His concerto is one of the most significant compositions for the viola of the 20<sup>th</sup> century and has rapidly established itself as part of the standard repertoire for viola and orchestra. Perhaps what intrigues us the most is the mastery with which Hindemith harmonizes a number of early musical styles and techniques into his own 20<sup>th</sup>-Century expression. Hindemith did not merely manage to integrate early music as a passive voice, hidden under a complex orchestration. Rather, he succeeded in making it vital to the essence of the work as a whole. Collectively, the effect of the program note, the text of the folksongs depicted through the orchestration, and the strategic use of early forms allows *Der Schwanendreher* to carry a significant connection to the music of the past throughout the entire work. But above all, *Der*

*Schwanendreher* will continue to represent a testimony of Hindemith's greatest passions: composition, the viola, and early music.

*Trauermusik* for Viola and Strings

About two months after the Amsterdam premiere of *Der Schwanendreher*, Hindemith traveled to London, January 19, 1936 to perform a series of concerts. The first concert was to be featured on a BBC radio broadcast and to mark the British premiere of *Der Schwanendreher* in Queen's Hall on January 22. But, the sudden notice of the death of King George V on January 20, made the performance of *Der Schwanendreher* seem inappropriate, and the viola concerto had to be removed from the program.<sup>97</sup>

The events that followed were reported by Hindemith in a letter that he wrote to Willy Strecker on January 23:

. . . The swan could not be roasted owing to a dead king. In the morning of the day before yesterday there was a great despair at the BBC. Boult and Clark wanted me to take part in the concert at all costs . . . but no suitable piece could be found, so we decided that I should write some funeral music myself. . . . A studio was cleared for me, copyists were slowly brought to the boil, and from 11 to 5 I did some fairly hefty mourning. I turned out a nice piece, in the style of Mathis and Schwanendreher with a Bach chorale at the end ("Vor deinen Thron tret'ich hiermit," very suitable for kings). It is a tune every child in England knows, though I did not find out till later. Maybe you know it – they call it "The Old Hundred" or something like that. We rehearsed it well all yesterday, and in the evening the orchestra played with great devoutness and feeling. It was very moving.<sup>98</sup>

Aside from depicting the Mozartian alacrity with which the *Trauermusik* (*Music of Mourning*) was composed, Hindemith's letter provides important information regarding early music influences in this composition for viola and strings. Namely, the admitted stylistic inspiration of *Mathis der Mahler* and *Der Schwanendreher*, both based

<sup>97</sup> Geoffrey Skelton, *Paul Hindemith The Man Behind the Music; a Biography* (London: Gollancz, 1977), 130.

<sup>98</sup> Paul Hindemith, *Selected Letters of Paul Hindemith*, ed. Geoffrey Skelton (New Haven: Yale University Press, 1995), 91.

on old German folksongs,<sup>99</sup> and the borrowing of the Bach chorale in the final movement, are the primary inspirational sources for the *Trauermusik*.

Hindemith confessed to his wife that the piece “is not exactly highly original, but – considering the speed at which it was done – I couldn’t go off on voyages of discovery. . . . [It is] a little Mathis, a little ‘Lindlein,’ and at the end a chorale.”<sup>100</sup> When Hindemith mentions “a little Lindlein” in his letter, he is referring to the second movement of *Der Schwanendreher*. Clear elements of inspiration are to be observed in “the construction of the chorale movement, which is the same as that of the first statement of the Lindlein melody in *Schwanendreher* (II, mm. 35–63).”<sup>101</sup> Similarly, when he speaks of “a little Mathis,” Hindemith is unmistakably referring to the second movement of the *Mathis* symphony (*Grablegung*).<sup>102</sup> Comparing the opening of the *Trauermusik* (Example 3a) to this movement brings forth striking similarities in rhythm, melodic contour, and the overall musical sentiment that is reminiscent of a funeral procession. Despite variants in orchestration (the absence of winds in the *Trauermusik*), both movements exhibit a very similar structure by starting with the strings playing in the mid-low register with a transparent texture that builds to a more expansive and thick texture.

Other interesting features of the *Trauermusik* are found in its overall structure. The work is composed of four short movements that broadly resemble a Baroque *sonata da Chiesa*.<sup>103</sup> The first three movements bring the listener through a series of grieving

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<sup>99</sup> Skelton, *Paul Hindemith The Man Behind the Music*, 129.

<sup>100</sup> David Neumeyer, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986), 195.

<sup>101</sup> *Ibid.*, 197.

<sup>102</sup> *Ibid.*, 196.

<sup>103</sup> In “The Music of Paul Hindemith” David Neumeyer notes that the *Trauermusik* “resembles not a concerto but a Baroque chamber sonata.” I have decided to use the term

emotions including: denial, sadness, anger, and pain. The tensions accumulated throughout these first three movements are relieved through the familiarity of the traditional hymn used in the fourth movement. This final movement represents the last sentiment – acceptance of death – and is presented in the form of a chorale.<sup>104</sup> Additionally, the work is performed without any breaks or pauses between the movements allowing for a continuous flow of emotions. The result is a compelling composition that accompanies the listener through the mourning process.

Upon examination of the movements, important motivic correlations can be found linking the four movements. These cyclical relationships are another significant feature of the *Trauermusik* when identifying early music inspiration. These relationships are primarily illustrated in the solo viola part. The first movement (*Langsam*) opens with an orchestral theme characterized by dotted rhythms that effectively depict a slow funeral march. Shortly thereafter (m.13), the first entrance of the solo viola is heard, introducing the melancholic “voice of the mourner”<sup>105</sup> into the piece. In the second movement (*Ruhig bewegt*), the voice of the viola continues with a new theme that exhibits the first example of cyclical relationships (Examples 3b and 3c) in that it “is derived directly from a motive in the viola’s opening gesture.”<sup>106</sup> In the livelier third movement, cyclical connections continue to be featured as the solo viola expands the second movement theme. The agitated atmosphere that pervades this movement is quieted only at the end, where a brief coda by the solo viola leads into the final chorale *Für deinen Thron tret ich*

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*sonata da Chiesa* instead, because I believe it to be a more accurate parallel for the overall structure of the *Trauermusik*.

<sup>104</sup> Scott Charles Schumann, “Interpreting the Mourning Process Through Hindemith’s *Trauermusik*” (MM thesis, University of Texas at Austin, 2011), 17.

<sup>105</sup> Neumeyer, *The Music of Paul Hindemith*, 197.

<sup>106</sup> *Ibid.*, 198.

*hiermit* (“Thus I come before your throne”). Similarly, in this movement the solo viola interjections between the statements of the chorale melody are clearly derived from thematic material from the previous movements (Example 3d).

The final movement is based on the chorale by Bach, *Für deinen Thron tret ich hiermit* (BWV 327). Hindemith’s choice of this chorale is deliberate and effective, and as a result, the fourth movement is arguably the focal point of the entire composition. It is not surprising that Hindemith considered this chorale to be “very suitable for kings.” Not only is the word “Thron” (throne) in the title, but the text describes a man pleading to the Lord for the salvation of his soul.

*Für deinen Thron tret’ ich hiermit*

*Vor deinen Thron tret ich hiermit  
O Gott, und dich demütig bitt  
wend dein genädig Angesicht  
von mir, dem armen Sünder nicht.*

Before your throne I now appear,  
O God, and bid you humbly,  
turn not your gracious face  
From me, a poor sinner.<sup>107</sup>

Hindemith follows the traditional voicing of the four-statement chorale by assigning the melody to the first violins while the rest of the orchestra (second violins, violas, cellos and basses) provides harmonic support. Additionally, he incorporates his own character into the chorale. Hindemith concludes each chorale statement with an extended fermata, over which he inserts an expressive cadence elaboration by the solo viola. It is interesting to note that, while all of the sustained fermata chords are major triads, the overlying short cadences of the solo viola are all composed in the parallel minor mode.

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<sup>107</sup> Translation by Christoph Wolff. Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W.W. Norton, 2000), 450.

The result is a subtle yet perceptible contrast between the peaceful solemnity of the Bach chorale and the sorrowfulness of the solo viola voice.

The interpretation of the fourth movement is centered around the two contrasting modes and texts associated with the chorale melody. For example, the text of *Für deinen Thron tret ich hiermit* represents the soul personally addressing God, as shown by the emphasis on the pronouns “I” and “me.” Furthermore, the text ends with the words “turn not your gracious face from me, a poor sinner,” leaving the final plea unanswered and providing a more ambiguous conclusion.<sup>108</sup> Conversely, an English text by Bishop Thomas Ken was assigned to the melody in the 17<sup>th</sup> century – “Praise God, from Whom All Blessings Flow.”<sup>109</sup> This hymn represents a collective song of praise to God – as indicated by each stanza opening with the word “praise” – and conveys a more positive sentiment than that of the German text.<sup>110</sup> Therefore, considering textual meaning alone, one may interpret the final message differently depending on the text associated with the melody.

However, the interpretation of the final movement is arguably found more in the relationship between the solo viola and the chorale melody than in the textual meaning. This interpretation is rooted in the coexistence of the chorale melody and the solo viola voice embodying the contrast between acceptance of death and grief. Throughout the movement, the ‘voice of the mourner’ interjects after each statement of the chorale

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<sup>108</sup> Schumann, “Interpreting the Mourning Process Through Hindemith’s Trauermusik”, 29.

<sup>109</sup> Scholes, Percy and Alex Lingas . "doxology," *The Oxford Companion to Music. Oxford Music Online*. Oxford University Press, accessed November 11, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2075>.

<sup>110</sup> Schumann, “Interpreting the Mourning Process Through Hindemith’s Trauermusik”, 30.

melody, resulting in a sort of musical dialogue between the resistant mourner and the consoling and communal voice of the chorale. There is a musical and emotional contrast that is highlighted by the short cadences of the solo viola in A minor opposing the sustained A major triads of the fermatas. Furthermore, by placing the closing statement of the chorale melody after the last mournful cry of the solo viola concludes, Hindemith implies that peace has finally been found through acceptance of death. Furthermore, the last note (E) of the last viola cadence is the first note of the closing statement of the chorale melody, causing the mournful solo viola voice to be enveloped into the positive aura of the chorale melody. As S.C. Schumann writes, ending the work with the chorale voices suggest that “the peace found in coming to terms with the consequences of death is stronger than the pain one feels when looking back on the deceased.”<sup>111</sup>

The *Trauermusik* for viola and strings is yet another example of Hindemith’s ability to incorporate traditional Baroque forms within the context of his own contemporary style. The piece is generally regarded as a miniature viola concerto; however, it more closely resembles a Baroque *sonata da Chiesa*. The primary sources of inspiration for the piece came from two previously composed works that were based on old German folksongs. Additionally, the *Trauermusik* provides several illustrations of the early music compositional technique of cyclical relationships. Lastly, Hindemith conceives a pivotal function for the famous Bach chorale in the final movement. The *Trauermusik* distinguishes itself from other examples of early music-inspired compositions because of the extemporary circumstances under which it was written. Considering previous works by Hindemith and their early music influences, and

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<sup>111</sup> Schumann, “Interpreting the Mourning Process Through Hindemith’s *Trauermusik*”, 33.



considering that the *Trauermusik* was composed in the span of just six hours, substantiates Hindemith's spontaneous inclination for the use of neo-Baroque forms and the borrowing of early music melodies. Yet, despite these challenging circumstances, the piece remains one of Hindemith's most loved and performed works.

## Conclusion

The study and practice of early music had a crucial influence on Hindemith's compositional output. As seen through the discussion of some of his most significant compositions for the viola, Hindemith used several early music techniques including fugues, ostinatos, chorale settings, canons, theme and variations, and cantus firmus-like melodies. Furthermore, he borrowed old folksongs and chorales, which he incorporated into his compositions. Occasionally, Hindemith used (in his viola compositions) a specific organizational structure, such as in the case of Bach's D-minor *Chaconne*. However, the use of early music techniques in Hindemith's compositions was not merely a result of his study and practice of early music. It was a consequence of a deeper and a long-lasting reverence for early music.

Hindemith had the highest consideration for the musical excellence of his predecessors and even adored the early music instruments themselves. The extent of Hindemith's respect and admiration for early music is perhaps best illustrated in the foreword to Willi Apel's collection of fourteenth-century French secular music, which he wrote shortly before his Bach anniversary speech of 1950:

The modern musician's problems, of which there are so many, will lose some of their puzzling oppression if compared with those of our early predecessors. . . . It is rewarding to see those masters struggle successfully with technical devices similar to those that we have to reconquer after periods in which the appreciation of quantity, exaggeration, and search for originality in sound was the most important drive in the composer's mind. They knew how to emphasize, on a fundament of wisely restricted harmony, the melodic and rhythmic share of a sounding structure. Their distribution of tonal weight, their cantilever technique of spanning breathtakingly long passages between tonal pillars hardly finds its equal. Their unselfish and uninhibited way of addressing the audience and satisfying the performer; the perfect adequacy of poetic and musical form; the admirable

balance of composition's technical effort and its sensuous appeal – these are only a few of the outstanding solutions they found in their works. One could go on pointing out surprising and exciting features in those miraculous microcosms of sound, but these few hints will suffice to make us aware of the creative power that keeps those structures in motion and of the human quality that guided their creators.<sup>112</sup>

This reverence for the early masters expanded to become what Hindemith believed to be an “obligatory legacy.”<sup>113</sup> In addition, this legacy meant including the early music tradition in contemporary compositions. Hindemith was especially gifted in this respect, having the ability to synthesize the need for originality with the heritage received from the old masters. In this way, Hindemith's music served as a bridge between tradition and the new. As Heinz-Jürgen Winkler says, “Besides the more-or-less literal quotations of early music, Hindemith was highly receptive to music theoretical ideas of past eras and old compositional techniques which he creatively transformed into his own.”<sup>114</sup> Therefore his early music-inspired compositions for the viola never seem to merely parody the music of his predecessors. On the contrary, they offer a refreshed view of early music and a new perspective on music composition of the 20<sup>th</sup> century.

Hindemith was not the only composer who had a special appreciation for the viola. Bach, Beethoven, Mozart, and Schubert among others enjoyed playing the viola. However, Hindemith distinguished himself from his predecessors by becoming the first composer-performer who both promoted the viola as a solo instrument and translated this passion into a vast and diversified compositional output. Therefore to fully understand

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<sup>112</sup> Neumeyer, *The Music of Paul Hindemith*, 16.

<sup>113</sup> Heinz-Jürgen Winkler, “Fascinated by Early Music: Paul Hindemith and Emanuel Winternitz,” *Music in Art* 29, no. 1/2 (Spring/Fall 2004): 19, <http://web.gc.cuny.edu/rcmi/musicinart.htm> (accessed May 20, 2013).

<sup>114</sup> Ibid.

the scope of such an invaluable contribution, it is necessary to be aware of the true inspiration at work in these compositions. Hindemith contributed the greatest compositional output for viola over any other composer past or present, and his compositions for the instrument are among the most significant in the repertoire. Furthermore, during an historical period in which the viola was finally finding its own voice after being considered for centuries a second-rank instrument, Hindemith affirmed it like no one else had previously. Today, no violist can ignore the significance of Hindemith's contribution to the viola.

However, Hindemith's music, including a large part of his works for the viola, still remains underappreciated, even among violists. Furthermore, among musicians in general, Hindemith's work is undervalued, especially from a comprehensive standpoint. The parallel between Hindemith and J.S. Bach seems quite appropriate. As it was for Bach, Hindemith's music is still perceived by many to be too obscure and overly complicated and often filled with technically challenging passages similar to those that Bach wrote in his compositions for solo strings. It is the continuing responsibility of musicians and scholars to pursue a deeper understanding of Hindemith's music and the inspiration at work in his compositions for the viola. Only through an understanding of the extent to which early music permeated Hindemith's life and music, we will be able to truly appreciate the significance of his work.

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*Appendix A*

## Musical Examples



EXAMPLE 1a. Hindemith, Solo Viola Sonata Op. 11, No. 5, movt. IV (*In Form und Zeitmass einer Passacaglia*), Theme.

Das Thema sehr gehalten

EXAMPLE 1b. Bach, *Chaconne*, Theme.

Ciaccona

EXAMPLE 1c. Hindemith, Solo Viola Sonata Op. 31, No. 4, movt. III, Theme.

### III. Thema mit Variationen.

Schnelle Viertel (ma maestoso)

EXAMPLE 1d. Bach, Partita in D Minor: *Sarabande* and *Chaconne* themes.

*Sarabande*, Theme.

Sarabanda

*mf* 0 (4/4)

*dolce*

*Chaconne*, Theme.

Ciaccona

*f* 4

*mf* 4

EXAMPLE 1e. Hindemith, Solo Viola Sonata Op. 11, No. 5 (movt. I, opening, and movt. IV, Theme).

Movt. I, opening.

I

Paul Hindemith, op.11 Nr.5  
(1919)

Lebhaft, aber nicht geeilt

acceler. riten. a tempo

Movt. IV, Theme.

Das Thema sehr gehalten

tr

EXAMPLE 1f. Hindemith, Solo Viola Sonata Op. 11, No. 5, movt. IV, Variation 12 (B section), beginning.

Viel langsamer

EXAMPLE 1g. Hindemith, Solo Viola Sonata Op. 31, No. 4, movt. III, Variation 12 (B section), beginning.

134 *langsam*

*p* < > 3 *mf* 3

139 *poco f* < > *p* < *rubato*

EXAMPLE 2a. *Zwischen Berg und tiefem Tal.*

### 163. Guter Rath für Liebesleute.

dor. tr.

Zwischen berg vnd tie = fem tal, da leit ein frei = e  
 straf = sen: wer sei = nen bu = len nit ha = ben mag,  
 der muß in fa = ren laß = sen.

1. Zwischen berg und tiefem tal  
 da leit ein freie straßen:  
 Wer seinen bulen nit haben mag,  
 der sol in faren lassen.

2. Sar hin, far hin! du hast die wal,  
 ich kan mich dein wol maßen!  
 Im jar sind noch vil langer tag,  
 glück ist in allen gassen.



EXAMPLE 2b. Hindemith, *Der Schwanendreher*, movt. I, mm. 11–33 (Folk melody in brackets).

The musical score is for Hindemith's *Der Schwanendreher*, movement I, measures 11–33. It is a woodwind and string ensemble piece with a solo part. The score is written for the following instruments:

- Gr. Fl. (Great Flute)
- Ob. (Oboe)
- Kl. (B) (Clarinet in B)
- Fag. (Bassoon)
- Hr. (F) (Horn in F)
- Trp. (C) (Trumpet in C)
- Pos. (Poson)
- Pk. (Percussion)
- Solo
- Vcl. (Violoncello)
- Kb. (Kontrabaß)

The score is marked with *p* (piano) and *mp* (mezzo-piano). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass has a section marked *her-vor zus.* and *mp*. A Solo part is also present. The score is marked with *p* (piano) and *mp* (mezzo-piano).

1  
Gr.Fl.

2

Ob.

1  
Kl. (B)

2

1  
Fag.

2

Hr.  $\frac{1}{2}$   
(F)  $\frac{2}{3}$

Trp. (C)

Pos.

Pk.

Solo

Vcl.

Kb.

*mf*

*p*

The musical score is written for a full orchestra. The woodwind section includes two flutes (Gr.Fl.), an oboe (Ob.), two clarinets in B-flat (Kl. (B)), two bassoons (Fag.), a horn in F (Hr. (F)), a trumpet in C (Trp. (C)), and a euphonium (Pos.). The string section includes a piccolo (Pk.), solo (Solo), violin (Vcl.), and double bass (Kb.). The score is in 2/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The Solo part begins with a *p* marking and a crescendo hairpin. The woodwinds and strings play a complex, rhythmic pattern throughout the piece.



EXAMPLE 2c. Hindemith, *Der Schwanendreher*, movt. I, mm. 34–38 (Main theme by the solo viola in brackets).

**Mäßig bewegt, mit Kraft** ( $\text{♩} = 100$ )

*zus.*

Kl. 1  
(B) 2

Fag. 1  
2

Hr. 1  
(F) 2  
3

**Solo**

Vcl.

Kb.

**Mäßig bewegt, mit Kraft** ( $\text{♩} = 100$ )

*1.* *zus.*

**D**

Kl. 1  
(B) 2

Fag. 1  
2

Hr. 1  
(F) 2  
3

**Solo**

Vcl.

Kb.



EXAMPLE 2d. Hindemith, *Der Schwanendreher*, movt. I, mm. 95–103 (Folk melody in brackets).

The musical score is for Hindemith's *Der Schwanendreher*, movement I, measures 95–103. The score is for a full orchestra and solo voice. It features a complex rhythmic structure with 3/2 and 2/2 time signatures. The music is in G major and 3/2 time. The score includes parts for Grand Flute 1, Oboe, Clarinet 1 (B), Bassoon 1, Horns (F), Trumpets (C), Solo voice, Violoncello, and Double Bass. The music is characterized by its intricate rhythmic patterns and the inclusion of a folk melody in brackets. The score is divided into two systems, with measures 95–103 shown in the first system and measures 104–110 in the second system. The tempo is marked 'p' (piano) and the dynamics range from 'pp' (pianissimo) to 'mf' (mezzo-forte).

**System 1 (Measures 95–103):**

- Gr. Fl. 1:** Measures 95–103. Dynamics: *p*, *mf*.
- Ob.:** Measures 95–103. Dynamics: *p*, *mf*.
- Kl. 1 (B):** Measures 95–103. Dynamics: *p*, *mf*.
- Fag. 1:** Measures 95–103. Dynamics: *p*, *mf*.
- Hr. (F):** Measures 95–103. Dynamics: *mp*.
- Trp. (C):** Measures 95–103. Dynamics: *mp*.
- Solo:** Measures 95–103. Dynamics: *pp*, *p*.
- Vcl.:** Measures 95–103. Dynamics: *mp*.
- Kb.:** Measures 95–103. Dynamics: *mp*.

**System 2 (Measures 104–110):**

- Gr. Fl. 1:** Measures 104–110. Dynamics: *p*, *mf*.
- Ob.:** Measures 104–110. Dynamics: *p*, *mf*.
- Kl. 1 (B):** Measures 104–110. Dynamics: *p*, *mf*.
- Fag.:** Measures 104–110. Dynamics: *p*, *mf*.
- Hr. (F):** Measures 104–110. Dynamics: *mp*.
- Trp. (C):** Measures 104–110. Dynamics: *mp*.
- Solo:** Measures 104–110. Dynamics: *p*, *mf*.
- Vcl.:** Measures 104–110. Dynamics: *mf*.
- Kb.:** Measures 104–110. Dynamics: *mf*.

EXAMPLE 2e. *Nun laube, Lindlein, laube!*.

### 175. Nun laube, Lindlein, laube!

mixol.

Nun lau = be, lind = lein, lau = be! nicht län = ger ichs er = trag:

ich hab mein lieb ver = lo = ren, hab gar ein trau = rig tag.



EXAMPLE 2f. Hindemith, *Der Schwanendreher*, movt. II, mm. 35–62 (Four statements of the folk melody in brackets).

The musical score is divided into three systems, each containing staves for Gr.Fl., Kl. (B), Fag., and Solo. The tempo is marked **Langsam** and the mood is **frei**. The score features four statements of a folk melody, each enclosed in brackets. The first statement is in the key of D major. The second statement is in the key of D major, marked **D frei**. The third statement is in the key of E major, marked **E**. The fourth statement is in the key of E major, marked **E**. The Solo part is written in a separate staff at the bottom of each system. Dynamic markings include *p*, *pp*, *mf*, and *f*. The score also includes the instruction **zus.** (zusammenfassen) and **Langsam** repeated throughout.

EXAMPLE 2g. Hindemith, *Der Schwanendreher*, movt. II, mm. 207–221.

Wie am Anfang

1 Hr. (F) 2

Harfe

Solo

1 Hr. (F) 2

Harfe

Solo

EXAMPLE 2h. *Der Gutzgauch auf dem Zaune sass.*

### 167. Kukuk.

jon.

Der gutzgauch auf dem zau-ne saß, der gutzgauch auf dem  
 zau-ne saß, ——— es reg-net fer und er ward naß, — es  
 Oberstimmen.  
 reg-net fer und er ward naß. Kukuk! kukkuk! kukkuk!

The musical notation consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written with eighth and sixteenth notes, some marked with diamond symbols. The lyrics are written below the notes. The second staff continues the melody and includes a section marked 'Oberstimmen' (upper voices) with a bracket. The third staff concludes the piece with the repeated sound 'Kukuk! kukkuk! kukkuk!'.

1. Der gutzgauch auf dem zaune saß, 2. Darnach do kam der sonnenschein,  
 es regnet fer und er ward naß. der gutzgauch der ward hüpsch und fein.
3. Als dann schwang er sein gfidere,  
 er flog dorthin wol über se.



EXAMPLE 2i. Hindemith, *Der Schwanendreher*, movt. II, mm. 73–96 (Fugato section on *Der Gutzgauch auf dem Zaune sass*).

**„Der Gutzgauch auf dem Zaune saß“**  
**Fugato** (♩ 108)

The musical score is presented in three systems, each containing staves for different instruments. The first system includes Fag. 1, Vcl., and Kb. The second system includes Kl. 1 (B), Fag. 1, Vcl., and Kb. The third system includes Ob., Kl. 1 (B), Fag. 1, Hr. 1 (F), Vcl., and Kb. The score is in 2/2 time and features a fugato texture with multiple instruments. The music is characterized by rhythmic patterns and dynamic markings such as *p*, *mp*, *mf*, and *f*. The score is divided into three systems by double bar lines.

EXAMPLE 2k. Hindemith, *Der Schwanendreher*, movt. II, mm. 182–206 (Alternate statements of the folk melody by the brass and the solo viola in brackets).

The musical score is divided into two systems. The first system (measures 182-206) includes the following staves from top to bottom: Gr.F1 1/2, Ob., Kl. 1 (B) 2, Fag. 1 2, Hr. (F) 1 2 3, Trp. (C), Pos., Solo, Vcl., and Kb. The second system (measures 207-216) includes Kl. 1 (B) 2, Hr. (F) 1 2 3, Trp. (C), Pos., Pk., Solo, Vcl., and Kb. The score features various dynamic markings such as *ff*, *f*, *mf*, and *f*. Brackets indicate alternate statements of the folk melody, with one bracketed section in the brass (Hr., Trp., Pos.) and another in the solo viola and solo violin. The key signature has one sharp (F#), and the time signature is 4/4.



KL. 1. 1 P ruhiger werden  
(B) 2 *mp* *pp*

Hr. 1  
(F) 2  
3

Trp. (C)

Pos.

Pk. *p* *pp*

Solo P ruhiger werden  
*mf*

Vcl. *mf* *pp*

Kb. *mf* *pp*

Detailed description: This is a page of a musical score, page 64. It features seven staves. The top staff is for Clarinet 1 (B-flat), with parts for 1st and 2nd players. It starts with a piano (P) dynamic and includes the instruction 'ruhiger werden' (become calmer) with a mezzo-piano (mp) dynamic. The second staff is for Horn (F), with parts for 1st, 2nd, and 3rd players. The third staff is for Trumpet (C). The fourth staff is for Trombone. The fifth staff is for Percussion (Pk.), starting with a piano (p) dynamic and ending with a pianissimo (pp) dynamic. The sixth staff is for Solo, starting with a piano (P) dynamic and including the instruction 'ruhiger werden' with a mezzo-forte (mf) dynamic. The seventh staff is for Violoncello (Vcl.) and Double Bass (Kb.), both starting with a mezzo-forte (mf) dynamic and ending with a pianissimo (pp) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.



EXAMPLE 21. *Seid ihr nicht der Schwanendreher?***315. Der Schwanendreher.**

(Tanzlied.)

A dur.



Seid ihr nicht der Schwanen-dre-her? seid ihr nicht der-  
 sel-big man, seid ihr nicht der-sel-big man? So dre-het  
 mir den Schwan, so hab ich glauben dran, so hab ich glauben dran;  
 und dreht ihr mir den Schwanen nit, seid ihr kein Schwa-nen-  
 dre-her nit; dreht mir den Schwanen, dreht mir den Schwanen.

1. Seid ir nicht der schwanendreher?  
 seid ir nicht derselbig man? :|  
 So drehet mir den schwan,  
 so hab ich glauben dran. :|  
 Und dreht ir mir den schwanen nit,  
 seid ir kein schwanendreher nit;  
 dreht mir den schwanen!
2. Kent ir den schwanendreher nit  
 mit seiner langen nas?  
 Sat d' schwanen gedreht, hat d' gockeln  
 geveht,  
 hat fawe (pfaue) eingelegt, hat d'  
 schwanen ersterkt.  
 Gib nichts umb mein man.  
 ach wann ich umb ein man wolt geben,  
 so hat ich nimmer kein gut leben,  
 gib nichts umb ein man.
3. Kent ir den schwanendreher nit  
 mit seiner leren scheid?  
 Er hat ein scheid und kein wer drin,  
 get mit den schwanen an den dam,  
 mit seiner leren scheid.  
 Kuecherin wil man im geben,  
 ist ir gewaltig leid;  
 het er nur ein volle scheid,  
 so wer's der kuecherin nit leid,  
 ist ir gewaltig leid.
4. Und wann man in heist den Calvinist,  
 so spricht er: ein schelm du bist, :|  
 gib nichts umb mein weib. :|  
 Und sollt ich umb mein weib geben,  
 so het ich nimmer kein gut leben:  
 gib nichts umb mein weib.

EXAMPLE 2m. Hindemith, *Der Schwanendreher*, movt. III, Theme.

**III. Variationen „Seid ihr nicht der Schwanendreher“**  
 Mäßig schnell (♩ = 100)

37

Kleine Flöte  
 Große Flöte  
 Oboe  
 Klarinette (B $\flat$ )  
 Fagott  
 Horn (F)  
 Trompete (C)  
 Posaune  
 Violoncello  
 Kontrabaß

Mäßig schnell (♩ = 100)

Kl. Fl.  
 Kl. (B)  
 Fag.  
 Solo  
 Vcl.  
 Kb.

EXAMPLE 2n. Hindemith, *Der Schwanendreher*, movt. III, Var. IV (Viola melody in brackets).

46

IV

Kl. Fl.

Gr. Fl.

Ob.

Kl. 1  
(B) 2

Hr. 1  
(F) 2

3

Harfe

Pk.

Solo

Vcl.

Kb.

Gr. Fl.

Ob.

Kl. 1  
(B) 2

Hr. 1  
(F) 2

Solo

Vcl.

Kb.







EXAMPLE 3b. Hindemith, *Trauermusik*, movt. I, mm. 13–22 (first viola entrance).

Musical score for Example 3b, Hindemith, *Trauermusik*, movt. I, mm. 13–22 (first viola entrance). The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello/Bass). The key signature has one flat (B-flat). The time signature is 12/8. The first violin part begins with a piano (*p*) dynamic. The second violin part begins with a pianissimo (*pp*) dynamic. The viola part enters in measure 13 with a pianissimo (*pp*) dynamic and continues with a mezzo-forte (*mf*) dynamic. The violoncello and bass parts are mostly silent, with some activity in the lower register.

EXAMPLE 3c. Hindemith, *Trauermusik*, movt. II, opening.

Musical score for Example 3c, Hindemith, *Trauermusik*, movt. II, opening. The score is for a string quartet (Solo Violino I, Solo Violino II, Solo Viola, Solo Violoncello, and Basso). The key signature has one flat (B-flat). The time signature is 12/8. The tempo/mood is marked "Ruhig bewegt (Poco mosso)". The dynamics are mostly piano (*p*). The Solo Violino I part has a melodic line with slurs. The Solo Violino II part has a more rhythmic line. The Solo Viola part has a melodic line. The Solo Violoncello and Basso parts have a more rhythmic line.



EXAMPLE 3d. Hindemith, *Trauermusik*, movt. IV, Choral.

**IV CHORAL** „Für deinen Thron tret ich hiermit.“  
 Sehr langsam (Largo)

The musical score is written for a vocal part and a piano accompaniment. It is in 3/4 time and consists of three systems of staves. The first system includes a vocal line and four piano staves. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with a "ritard." marking and four piano staves. Dynamics include *p*, *mf*, *f*, and *pp*.

*Appendix B*

## Figures



Figure 1. Structural summary for Hindemith's Solo Viola Sonata, Op. 11, No. 5, movt. IV and Op. 31, No. 4, movt. III (diagram mine after the formal analysis given by David Neumeyer).

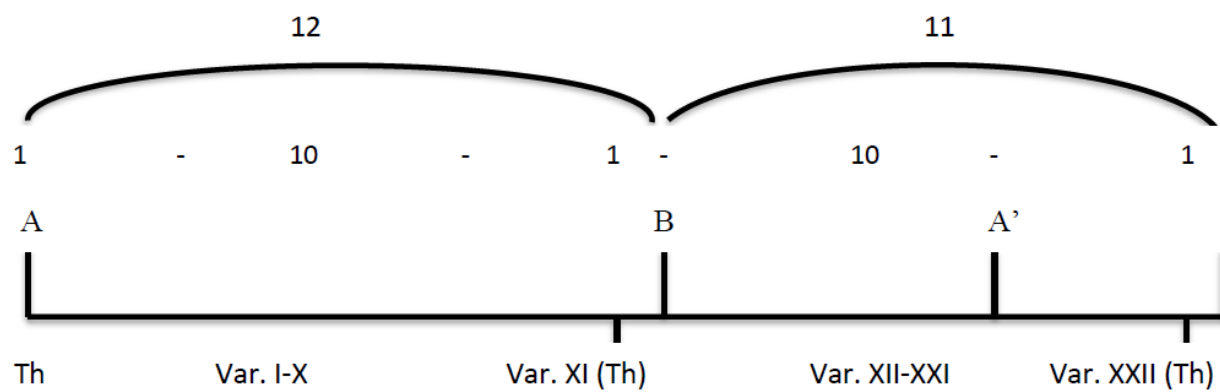
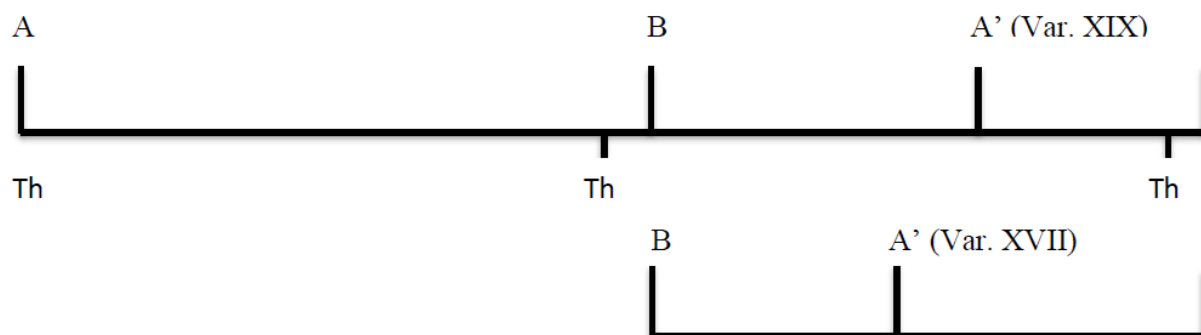


Figure 2. Two possible placements of the A' reprise for Hindemith's Solo Viola Sonata, Op. 11, No. 5, movt. IV and Op. 31, No. 4, movt. III (diagram mine after the formal analysis given by David Neumeyer).

Solo Viola Sonata Op. 11, No. 5, movt. IV.



Solo Viola Sonata Op. 31, No. 4, movt. III.

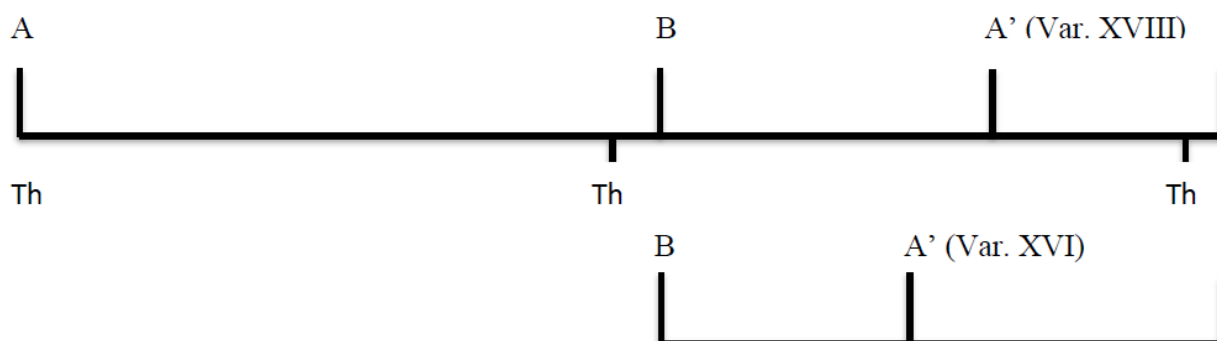


Figure 3. Hindemith's own drawing of "The swan turner."



